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THE CLEVELAND MUSEUM OF ART

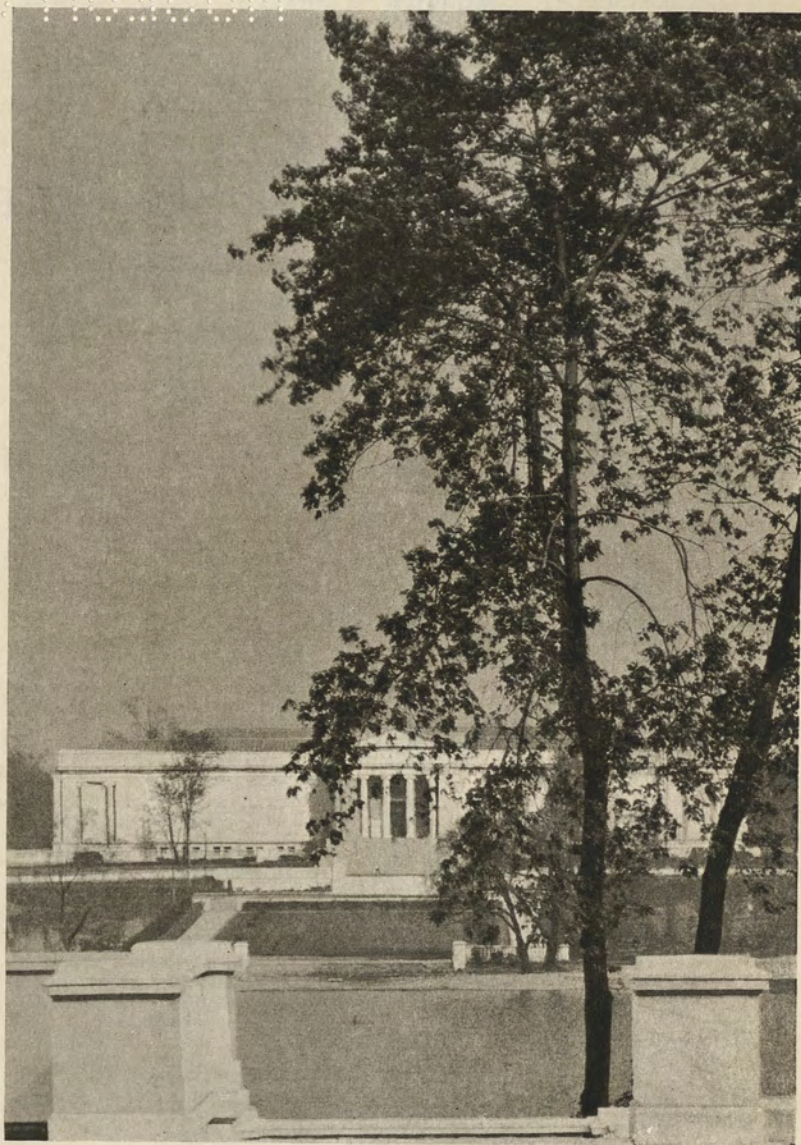
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HANDBOOK OF THE CLEVELAND MUSEUM OF ART

EAST BOULEVARD AT BELLFLOWER ROAD
IN WADE PARK

SECOND EDITION
CLEVELAND, OHIO
MARCH, MCMXXVIII



VIEW OF THE MUSEUM FROM THE EUCLID AVENUE TERRACE

10896

FOREWORD

THIS HANDBOOK will assist the visitor who wishes to make a more or less systematic tour of the Museum, a tour which shall start in the Rotunda and follow the galleries from I through XV; it will give him some information, although obviously it cannot give him a great deal, about the illustrated objects.

We have tried to select objects of special significance for illustration in this book, although some attempt has been made to represent the various collections and donors.

Because the policy of the Museum is to show at one time only such objects as can be assembled attractively and consistently and to change the arrangement at fairly frequent intervals, there are only a few objects belonging to the Museum which are always on exhibition. If an object illustrated should not happen to be on view, the visitor who is particularly anxious to see it can usually have it shown him in storage, if he will apply to the General Office on the ground floor during office hours, 9 a. m. to 5 p. m. on business days, 9 a. m. to 1 p. m. on Saturdays.

March, 1928.

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THE CLEVELAND MUSEUM OF ART



VIEW OF THE INTERIOR FROM THE MAIN ENTRANCE

THE CLEVELAND MUSEUM OF ART



THE GARDEN COURT, LOOKING TOWARD THE ROTUNDA



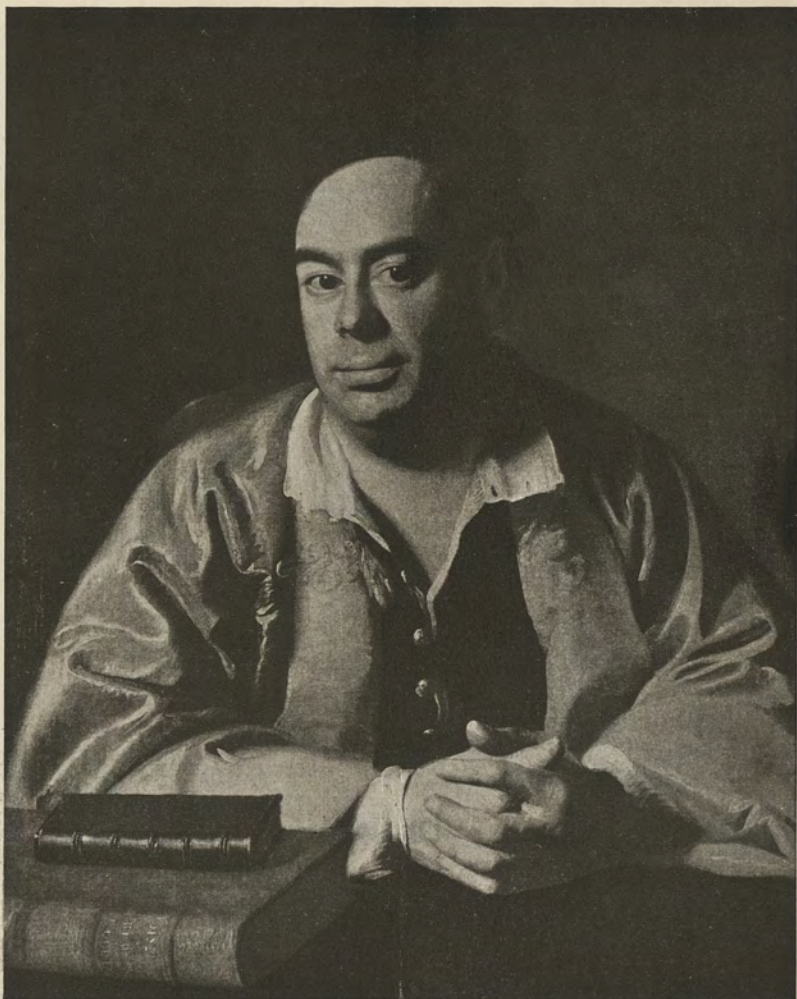
THE ARMOR COURT FROM THE ROTUNDA



EARLY AMERICAN SILVER. XVII-XIX Century. Gift of J. H. Wade, 1919-1921.

The Colonial silversmiths represented in the Museum Collection cover a range of one hundred years, from John Burt of Massachusetts, born in 1691, to Thomas Coit, of Connecticut, born in 1791. Among them is Paul Revere, famous silversmith as well as famous patriot.

A handsomely engraved tea pot (not illustrated) by Nathaniel Hurd, whose portrait by Copley appears on page 8, is included in the important collection of silver lent by Hollis French of Boston.



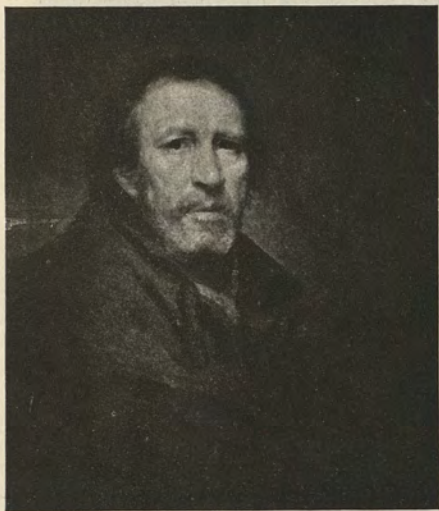
NATHANIEL HURD (Boston silversmith and engraver), by John Singleton Copley, 1737-1815. The John Huntington Collection, 1916. Size: 30 x 25½ inches.

The collection of paintings and handicrafts shown in Gallery I indicates that early in the Colonial days the instinct for artistic expression manifested itself in the more settled parts of the country. Portraits such as those illustrated on this page and the next show that capable artists were developed. Eleven painters born before the Revolution are represented in the collection.

The portraits illustrated represent the work of the earliest artist (Hesselius, born in 1682), of one in his prime at the time of the Revolution (Copley, born in 1737), and of two still working during the War of 1812 (Jarvis, born in 1780, and Sully, born in 1783).



MRS. MARY HET SMITH, by Gustavus Hesselius, 1682-1755. The Hinman B. Hurlbut Collection, 1923. Size: 31 x 25 inches.



Left: OLD PAT, by John Wesley Jarvis, 1780-1834. Gift of J. H. Wade, 1916. Size: 29 $\frac{5}{8}$ x 24 $\frac{1}{4}$ inches. *Right:* CAPTAIN JEAN T. DAVID, by Thomas Sully, 1783-1872. The John Huntington Collection, 1916. Size: 35 $\frac{1}{4}$ x 27 $\frac{3}{4}$ inches.



ENGLISH PORCELAIN. Chelsea, Bow, and Bristol, late XVIII Century. The Mary Warden Harkness Collection. Bequeathed, 1917. Sizes: upper left $10\frac{1}{2}$ inches high; upper right 11 inches high; lower left $10\frac{3}{4}$ inches high; lower right 12 inches high.

These delightful ornaments reflect the eighteenth century in their charm and frivolity. Such fanciful objects went well with the furniture of the period whether it was made by Chippendale, Sheraton, or Hepplewhite. The two upper figures are Bristol ware. The figure of Britannia at the lower left is a rare example of Bow workmanship. The candlestick is from the Chelsea factory after designs by Roubiliac.



PANELS OF MORSE OR WALRUS IVORY. German, end of XI Century. Gift of J. H. Wade, 1922. Sizes: 2 x 6½ inches, 2 x 4¼ inches, and 2 x 6½ inches.

The use of human figures as symbols, and the monumental effect gained thereby, show the influence of Byzantium on western European art. The central group above represents Christ in an aureole, supported by the symbols of the Evangelists and flanked by angels. The other figures are the Apostles. These plaques were made by the same artist who carved the famous altar at Melk in Germany.



IVORY CASKET. Byzantine, XI-XII Century. Gift of W. G. Mather, F. F. Prentiss, J. L. Severance, and J. H. Wade, 1924.
Size: $5\frac{1}{4}$ x $18\frac{3}{4}$ x $7\frac{3}{4}$ inches.

The art of Byzantium (now Constantinople) bridges the gap between decadent classical art and the rebirth of creative effort in the eleventh, twelfth, and thirteenth centuries in western and southern Europe. About fifty complete boxes of Byzantine workmanship are preserved, all with rosette borders. Only three of them,

including this one, have Adam and Eve subjects. Characteristic of Byzantine productions are an all-over decorative treatment and the conventionalization of the human form. These influences count markedly in the Romanesque objects illustrated on pages 11 and 16. One of the beauties of the box is its mellow coloring.



IVORY. Byzantine, XI Century. Gift of J. H. Wade, 1925. Size: 10 x 6 inches.

This important ivory was formerly in the Stroganoff Collection in Rome.



IVORY: CENTRAL PANEL OF TABERNACLE. French, early XIV Century. Workshop of the Tabernacles of the Virgin. Gift of Mr. and Mrs. John L. Severance and J. H. Wade, 1923. Size: 9 x 4½ inches.

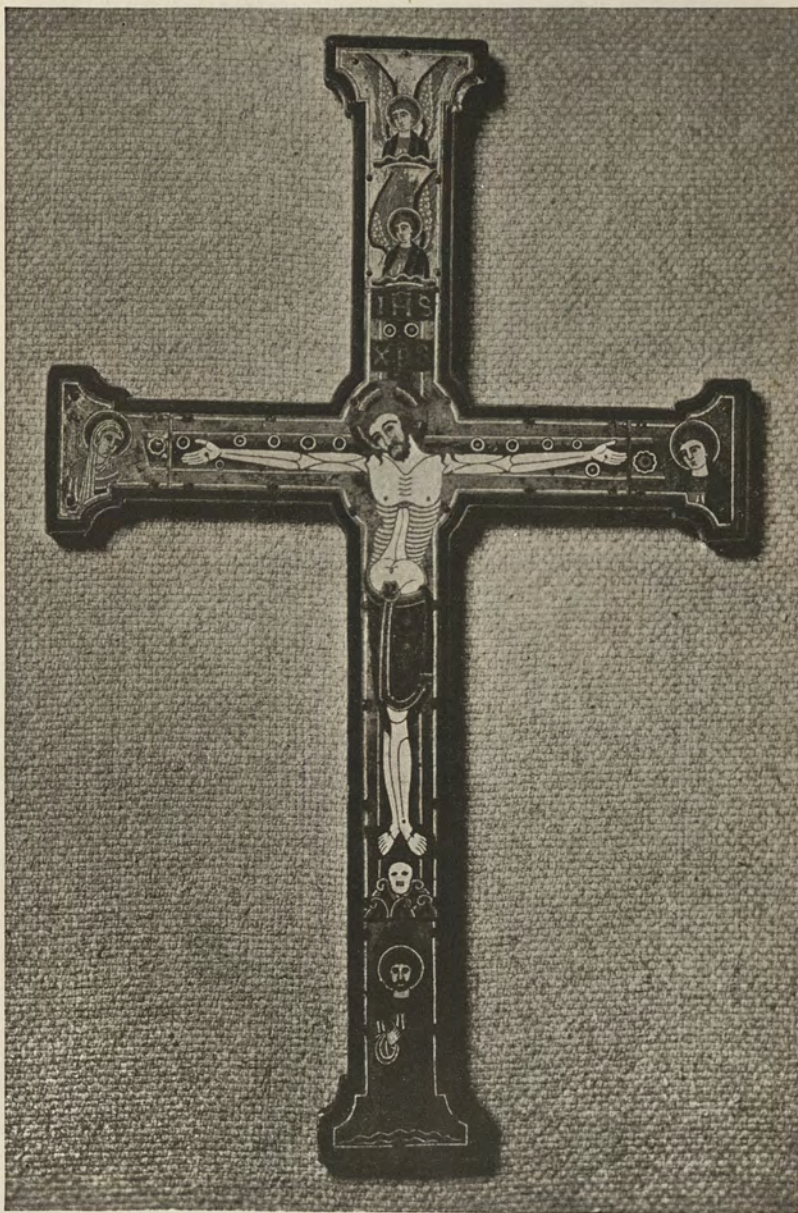
This ivory shows early Gothic art at its best. In it there is linear grace. The delicate idealism of the figures is no longer merely symbolic, as in Byzantine and Romanesque art; there is humanity but not the realism seen in the art of succeeding centuries. The faces smile with a self-contained quality which later was to become affectation. Compare this with the illustrations on pages 13 and 11. The plaque is one of the largest of its kind, and is ranked by Koechlin, the great French authority, as one of the finest of its group.



CHAMPLEVÉ ENAMEL RELIQUARY. Mosan, about 1150. Attributed to Godefroid de Claire. Purchase from the J. H. Wade Fund, 1926. Size: $7\frac{3}{4}$ x $6\frac{3}{4}$ inches.

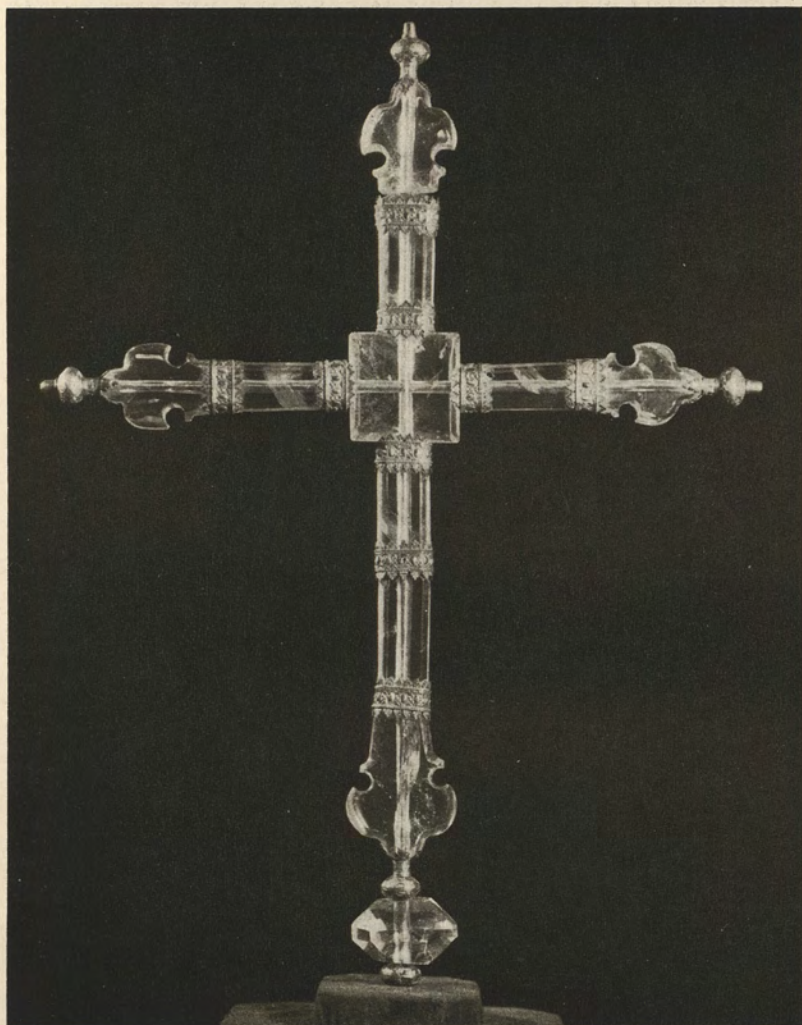


PORTABLE ALTAR. Walrus ivory and enamel. Rhenish, Cologne, about 1200. Purchase from the J. H. Wade Fund, 1927. Size: $5\frac{1}{8}$ x $10\frac{1}{16}$ x $6\frac{3}{8}$ inches.



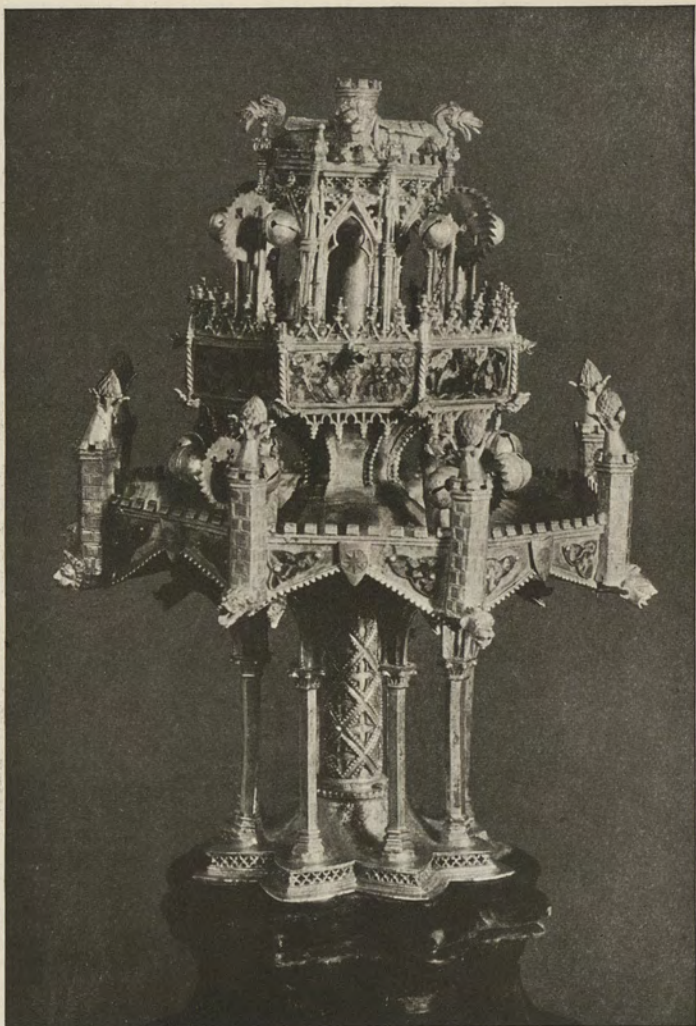
CHAMPLEVÉ ENAMEL CROSS. French, Limoges, about 1200 A. D. Gift of J. H. Wade, 1923. Size: $26\frac{7}{8}$ x $17\frac{1}{8}$ inches.

In Champlevé, the pattern was dug out and the depression filled with enamel.



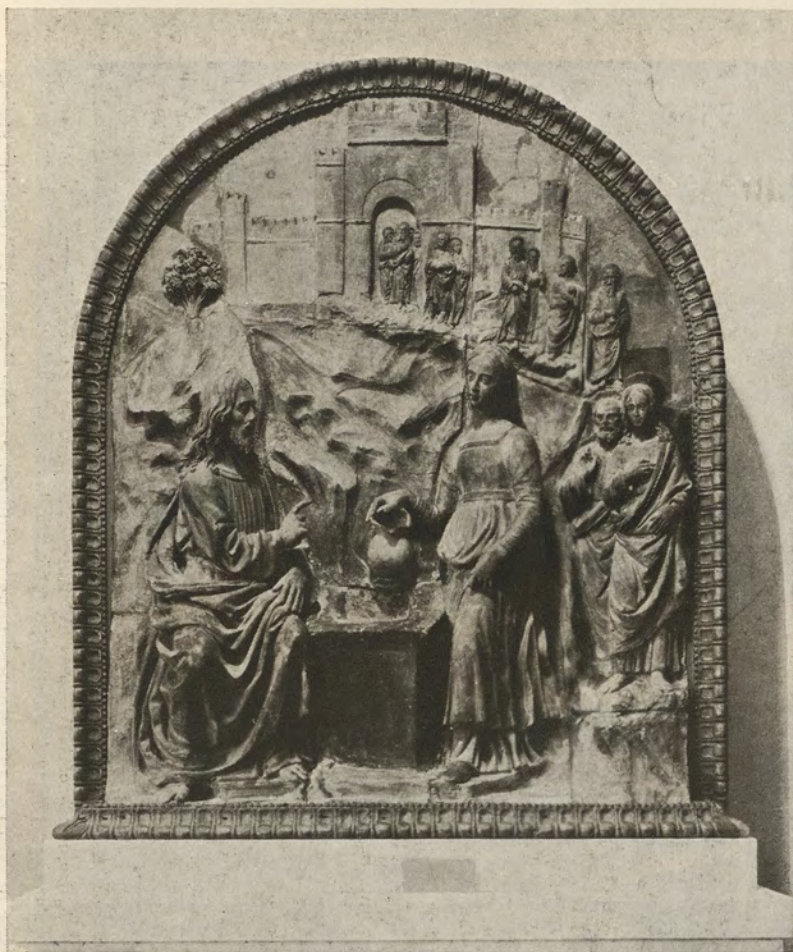
CROSS. Rock crystal, gold, and enamel. German, second half of XIII Century.
Purchase from the J. H. Wade Fund, 1927. Size: $27\frac{3}{8}$ x $20\frac{1}{2}$ inches.

Called The Cross of the Emperor Rudolph, the first Hapsburg emperor of the Holy Roman Empire.



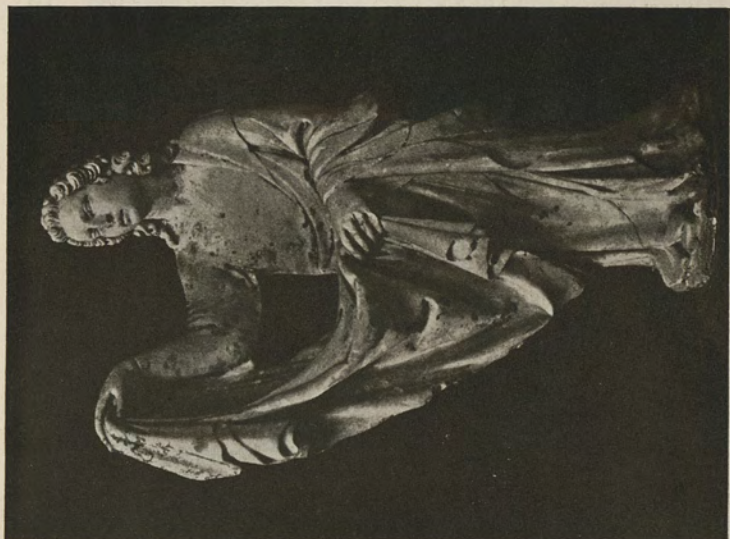
A TABLE FOUNTAIN OF SILVER-GILT AND ENAMEL. French, end of XIV Century. Gift of J. H. Wade, 1924. Size: $12\frac{1}{4}$ x $9\frac{1}{2}$ inches.

This fountain was unearthed in the garden of a palace in Constantinople. Wine or perfume was forced through the central support to the thirty-two outlets. The four outlets on the topmost level are lions and dragons. Below, animal or human figures spouted on small paddle wheels, which, in turning, rang tiny bells. The enamel subjects represent human or animal figures playing instruments or drinking from streams of water. They thus emphasize the two appeals of the fountain, the satisfaction of the ear and the satisfaction of thirst.



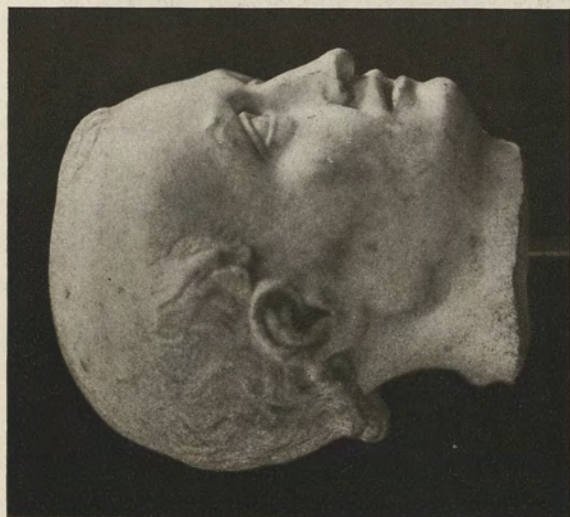
PAINTED TERRA-COTTA: THE SAMARITAN WOMAN AT THE WELL, by Giovanni della Robbia, Italian, Florentine School, about 1520. Gift of Samuel Mather, 1922. Size: 92 x 78 inches.

A characteristic type of Italian Renaissance sculpture was enamelled terra-cotta, introduced by Luca della Robbia. In this the terra-cotta was covered with a white enamel glaze. Simple monumental types and few colors were used. Andrea della Robbia, a nephew, in continuing the tradition, used more sentimentalized forms and more colors. The author of the piece illustrated above, Giovanni della Robbia, was Andrea's son. He turned towards realism, introducing landscape backgrounds and even more colors than his father. He often painted rather than enamelled the terra-cotta, as in this piece.



TWO ANGELS. Italian, middle of XIV Century. Attributed to Giovanni and Paccio da Firenze. The John Huntington Collection, 1925. Sizes: $39\frac{1}{4}$ x $24\frac{3}{4}$ x 8 inches and 39 x $22\frac{3}{4}$ x 10 inches.

These angels are characteristic of Neapolitan sculpture, under the influence of the Pisan and Florentine styles.



PAIR OF MARBLE HEADS, French, School of Michel Colombe, School of the Loire, beginning of XVI Century. Gift of William G. Mather, 1921. Sizes: $5\frac{1}{2}$ inches high, 5 inches wide, $3\frac{3}{8}$ inches deep; and 6 inches high, $5\frac{1}{8}$ inches wide, $3\frac{3}{4}$ inches deep.

These heads show at its best the realistic trend of French Gothic sculpture before it was overwhelmed by the classic influence of the Italian Renaissance. Michel Colombe was the great master of the period preceding the Renaissance, and for a short time under his influence French sculpture

in the region of the Loire regained the simplicity and earnestness of an earlier age. Casts of these two heads are in the Trocadero Museum in Paris. They are extremely close to two famous statues of the Virgin and Child: the "Virgin of Ecouen," and the "Virgin of Olivet" in the Louvre.



Italian, Sienese, first half of XIV Century.
Size: $3\frac{1}{4} \times 2\frac{7}{8}$ inches.



French, second half of XV Century.
Size: $5 \times 3\frac{1}{2}$ inches.



Italian, Bolognese, second half of XIV Century. Size: $10\frac{1}{8} \times 8$ inches.

THREE PAGES FROM ILLUMINATED MANUSCRIPTS. Gift of J. H. Wade, 1924.

These illuminated miniatures are really paintings reduced in size so that they could form illustrations in the text of manuscripts. Manuscripts and miniatures were made in many cases by specially trained monks in the monasteries.



SIR ANTHONY MILD MAY, by ~~Isaac Oliver~~, English, 1566-1617. Purchase from the J. H. Wade Fund, 1926. Size: $9\frac{1}{4} \times 6\frac{1}{4}$ inches. → Nicholas Hilliard 1537-1619

Isaac Oliver was the father of English miniature painting, and this is one of his most important miniatures. Sir Anthony Mildmay was English ambassador to France at the time of James the Second and was a man of considerable distinction at the court.



TAPESTRY: THE STORY OF PERSEUS AND ANDROMEDA. Tournai, about 1490-1500. The John Huntington Collection, 1927. Size: 126¼ x 176 inches.



This tapestry shows the flat, all-over pattern characteristic of Gothic tapestry weaving.



MADONNA AND CHILD AND ADORING SAINTS, by Sano di Pietro, Italian, Sienese School, 1406-1481. Gift of Mrs. B. P. Bole, Mr. and Mrs. Guerdon S. Holden, Mrs. Windsor T. White, and The Holden Fund, 1924. Size: $22\frac{7}{8} \times 10\frac{1}{8}$ inches.

This shows the aloof, decorative, linear treatment which marked Sienese painting. It contrasts with the realistic quality of much of Florentine art.



THE VIRGIN AND CHILD, by Francesco Botticini, 1446 (?)–1497, Italian, Florentine School. Gift of Mrs. Liberty E. Holden, 1916. Size: $26\frac{3}{8}$ x $18\frac{1}{8}$ inches.

Botticini was much influenced by Botticelli, and shows this in his linear treatment and formalized color scheme. With his master he is a figure who is not in the main realistic stream of Florentine art.



MADONNA AND CHILD WITH SAINTS, by Lorenzo da San Severino, Italian, Umbrian School, died in 1503. Gift of Mrs. Liberty E. Holden, 1916. Size: $56\frac{1}{4} \times 33\frac{3}{4}$ inches.

This altar piece with its naïve figures against a background of dull gold contrasts with the sophistication of the sixteenth century manner seen in the "Portrait of a Gentleman and His Wife," illustrated on page 29.



PORTRAIT OF A GENTLEMAN AND HIS WIFE, by Giovanni Battista Moroni, Italian, Lombard School, 1520-25—1578. Gift of Mrs. Liberty E. Holden, 1916. Size: 39½ x 55½ inches.

This double portrait is an example of accomplished technique and knowledge. The later Renaissance has learned its lesson well as far as realistic representation goes. The details of jewelry and costume, the quality of textures, the character of the sitters are all ably presented. Characteristic of the school and of the artist is the background of light grey against which the silhouette counts effectively. It is the formal portrait of the day.

Moroni was a pupil of Moretto of Brescia, and both give a typical expression of the Lombard manner as it was localized and spread from the little city of Brescia. Moroni also bears the marks of his association with Lorenzo Lotto, an artist usually grouped with the Venetians. Contrast this portrait with the portrait of Giuliano de' Medici by Salviati (in the same gallery) which has the characteristic form qualities of Florentine art at this time.

In this gallery are many other examples of Italian painting. Important among them is a cassone panel, showing a horse race in the streets of Florence, which was made for a wedding celebrated between the members of two prominent Florentine families in the year 1418. It is the earliest known dated cassone panel. Other important pictures, early in date, are the small Florentine "Crucifixion" and the large "Madonna and Child" of the School of the Marches. Among the more important later pictures are the "Entombment," by Leandro Bassano and the "Madonna and Child," by some close follower of Leonardo da Vinci.



MADONNA AND CHILD, by Jacopo Robusti, called Tintoretto, Italian, Venetian School, 1518-1594. The John Huntington Collection, 1927. Size: $36\frac{1}{4} \times 28\frac{1}{2}$ inches.



A BISHOP. Southern French or Spanish (?), about 1425. Gift of The Friends of The Cleveland Museum of Art, 1927. Size: 68 x 42 inches.



THE HOLY FAMILY, by Dominico Theotocopuli, called El Greco, Spanish, 1545?-1614. Gift of The Friends of The Cleveland Museum of Art in memory of J. H. Wade, 1926. Size: $51\frac{1}{8} \times 39\frac{1}{2}$ inches.

El Greco came from Crete to Venice, where he was greatly influenced by Tintoretto. Then he went to Spain, called by the prospect of work on the Escorial, Philip the Second's huge palace. Failing to get this, he found at last in Toledo the employment and appreciation that were his due. The mass of his work is there today and constitutes the city's greatest glory.



PORTRAIT OF A LADY, by Paulus Moreelse, Dutch, 1571-1638. Gift of Mr. and Mrs. J. H. Wade, 1916. Size: 23 x 19 $\frac{3}{8}$ inches.



TRIUMPH OF THE HOLY SACRAMENT OVER FOLLY, by Peter Paul Rubens, Flemish, 1577-1640. Gift of Mr. and Mrs. J. H. Wade, 1916. Size: 28 $\frac{1}{4}$ and 41 $\frac{3}{8}$ inches.



MADONNA AND CHILD, by Frans Floris, Flemish, 1517-1570. Gift of Mr. and Mrs. J. H. Wade, 1916. Size: $32\frac{3}{4} \times 26\frac{1}{2}$ inches.



LANDSCAPE WITH NYMPHS AND SATYRS, by Nicholas Poussin, French, 1594-1665. The last gift of J. H. Wade, 1926. Size: $38\frac{1}{4} \times 50\frac{1}{8}$ inches.



MRS. COLLYEAR AS "LESBIA AND HER DEAD BIRD," by Sir Joshua Reynolds, English, 1723-1792. Gift of J. H. Wade, 1920. Size: $31\frac{1}{2}$ x $26\frac{1}{2}$ inches.



CARTHAGE, by J. W. M. Turner, English, 1775-1851. Gift of Mr. and Mrs. J. H. Wade, 1916. Size: $43\frac{3}{4}$ x $55\frac{1}{2}$ inches.

DEPARTMENT OF PAINTINGS, GALLERIES V-VII



ARABS RESTING, by Eugene Delacroix, French, 1798-1863. Gift of Mr. and Mrs. J. H. Wade, 1916. Size: $19\frac{1}{2}$ x 24 inches.



TANNHAUSER, by Henri Fantin-Latour, French, 1836-1904. Gift of Mr. and Mrs. J. H. Wade, 1916. Size: $33\frac{1}{2}$ x $39\frac{3}{4}$ inches.



MOONLIGHT AT MIDNIGHT, by Jean Charles Cazin, French, 1841-1901. The Charles W. Harkness Gift, 1923. Size: $34\frac{5}{8} \times 35$ inches.



SUMMER, by Pierre Puvis de Chavannes, French, 1826-1898. Gift of Mr. and Mrs. J. H. Wade, 1916. Size: $59 \times 91\frac{1}{2}$ inches.



AU BORD DE LA MER, by Eugène Boudin, French, 1835-1898. Gift of Mrs. D. Z. Norton, 1917. Size: 14 x 23¼ inches.



LES BERGERS, by René Ménard, French, 1862- . Gift of Ralph King, 1921.
Size: 70¼ x 99 inches.



ORPHEUS, by Odilon Redon, French, 1840-1916. Gift of J. H. Wade, 1926.
Size: $27\frac{1}{2}$ x $22\frac{1}{4}$ inches.



PORTRAIT OF MADEMOISELLE VIOLETTE H., by Odilon Redon, French, 1840-1916. The Hinman B. Hurlbut Collection, 1926. Size: $28\frac{3}{8}$ x $36\frac{3}{8}$ inches.



AU CAFÉ, or MONSIEUR BOILEAU, by Henri de Toulouse-Lautrec, French, 1864-1892. The Hinman B. Hurlbut Collection, 1925. Size: $31\frac{1}{2} \times 25\frac{3}{8}$ inches.



PORTRAIT OF MISS DORA WHEELER, by William Merritt Chase, American, 1849-1916. Gift of Mrs. Boudinot Keith, 1921. Size: $62\frac{1}{2}$ x $65\frac{1}{4}$ inches.

This portrait by Chase was painted about the year 1883. In that year it was awarded a Gold Medal in the Internationale Kunstausstellung in Munich and was shown at the Paris Salon. Chase spent his student years in Munich, where many of the leading figures of his generation received their training. Twachtman and Duveneck were studying there at the same time. "The Venetian Girl," by Duveneck, illustrated on page 45, must have been painted just after he left Munich for further study in Italy. American art received another new emphasis about the same period from the men influenced by the Barbizon group in France. Homer Martin felt this very strongly, and it can be seen in his picture, "Wild Coast, Newport," page 42, and in an early work of Henry Golden Dearth, page 43. Winslow Homer, however, is purely American. No one had ever painted the sea as he saw it, and "Early Morning After Storm at Sea," page 42, ranked in his own mind as his greatest rendition of this subject. George Bellows and Rockwell Kent follow in Homer's footsteps. They are American in viewpoint and feeling and are representative of the best of the present day tendencies.



WILD COAST, NEWPORT, by Homer D. Martin, American, 1836-1897. Gift of Leonard C. Hanna, Jr., 1923. Size: $23\frac{1}{2}$ x 36 inches.



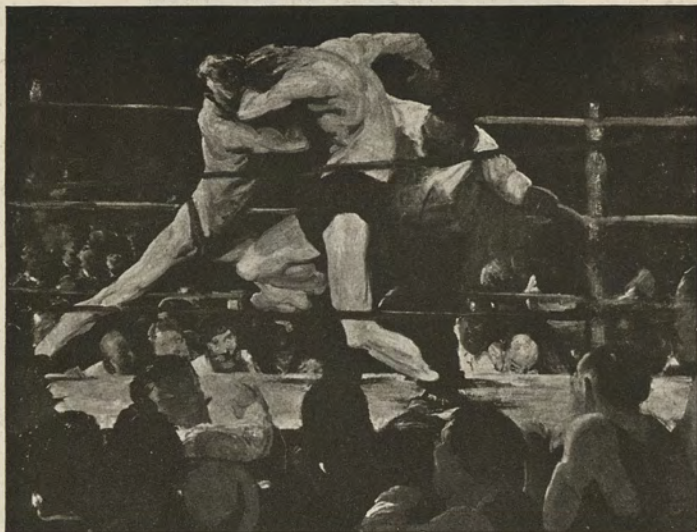
EARLY MORNING AFTER STORM AT SEA, by Winslow Homer, American. 1836-1910. Gift of J. H. Wade, 1924. Size: $30\frac{1}{4}$ x 50 inches.



HEAD OF A BOY, by George Fuller, American, 1822-1884. The Dorothy Burnham Everett Collection, 1925. Size: 24 x 20 inches.



THE STUBBLE FIELD, by Henry Golden Dearth, American, 1864-1918. Gift of George E. Gage and Frederic S. Porter, 1924. Size: 32 x 45½ inches.



STAG AT SHARKEY'S, by George Bellows, American, 1882-1925. The Hinman B. Hurlbut Collection, 1922. Size: $36\frac{1}{4}$ x $48\frac{1}{4}$ inches.



MAINE COAST, by Rockwell Kent, American, 1882- . The Hinman B. Hurlbut Collection, 1922. Size: $34\frac{1}{8}$ x $44\frac{1}{8}$ inches.



THE VENETIAN GIRL, by Frank Duveneck, American, 1848-1919. Gift of Mrs. Henry A. Everett in memory of her daughter, Dorothy Burnham Everett, 1922. Size: 34 x 24 $\frac{3}{4}$ inches.

SPECIAL EXHIBITIONS IN GALLERIES IX AND X

These two important galleries are set aside for temporary exhibitions, which are scheduled throughout the year for periods of from four to six weeks each. In this way the Museum is able to keep the public informed as to the art movements of the past and present more adequately than would be possible from the permanent collections alone.

The Museum wishes to encourage a wider appreciation of the work of American artists and to this end holds the following exhibitions annually: *Work by Cleveland Artists and Craftsmen*; *Contemporary American Oil Paintings*; and *Contemporary American Water Colors*.

Among other exhibitions of paintings held during the last few years are:

Selected Canvases from the Foreign Sections of the Twenty-Second to the Twenty-Fifth International Exhibitions held at Carnegie Institute; Paintings by Ramon and Valentin de Zubiaurre; Paintings by Zuloaga and Sorolla; Paintings by Edouard Manet, Berthe Morisot, and Pierre Auguste Renoir; Paintings by the Taos Society of Artists; Paintings by Contemporary Americans (several exhibitions); Paintings by Thomas Eakins, Albert J. Ryder, and J. Alden Weir; Paintings by Anto Carte; Paintings by Maurice Prendergast; Fifty Years of French Art; Paintings by Max Bohm.

The exhibitions of prints and drawings held in Galleries IX and X are usually devoted to the work of special groups of artists, to particular subjects, or to prints made by the same process. Although the larger part of the material comes from the Museum's permanent collection, much is borrowed from collectors and dealers.

Exhibitions of Oriental subjects are largely confined to Chinese and Japanese painting, and to Japanese wood block color prints, with an occasional exhibition of contemporary work.

THE GARDEN COURT

In the midst of galleries the Garden Court is a pleasant oasis, where Museum objects are shown against a background of growing plants. The soft green, and the play of water in the pool provide an antidote to museum fatigue and send the visitor back to the galleries with a renewed interest.

In the balcony of the Court is located the splendid McMyler organ, upon which frequent recitals are given under conditions ideal for the enjoyment of music.



ST. ANTHONY TORMENTED BY THE DEVILS. Engraved by Martin Schongauer, German, 1440(?)–1491. The Dudley P. Allen Collection, 1923.

The Print Collection is composed of several thousand prints dating from the beginnings of the art, early in the fifteenth century, to the present day. A selection of these is always on view in Gallery XI, and special exhibitions are held from time to time in adjoining galleries. The prints not on exhibition and a large number of reproductions may be consulted in the Print Room on the ground floor. The visitor's attention is particularly called to the cases of material illustrating the various graphic processes, in the corridor leading to the Print Room.



Left: THE MERCHANT, from "The Dance of Death" Series. Woodcut by Hans Holbein, the Younger, German, 1497-1543. Gift of The Print Club, 1922. Right: CLEO, from the "Tarocchi Cards," a set of fifty anonymous Italian engravings of the XV Century. The Dudley P. Allen Collection, 1924.



Left: VIRGIN AND CHILD. Engraved by Martin Schongauer, German 1440(?) - 1491. The Ralph King Collection, 1924. Right: HOLY FAMILY WITH THE DRAGON FLY. Engraved by Albrecht Dürer, German, 1471-1528. The Ralph King Collection, 1925.



Left: THE GRIFFIN. Engraved by Martin Schongauer, German, 1440(?)–1491. The Dudley P. Allen Collection, 1926. *Right:* THE CRUCIFIXION. Engraved by Martin Schongauer, German, 1440(?)–1491. Gift of The Print Club, 1927.



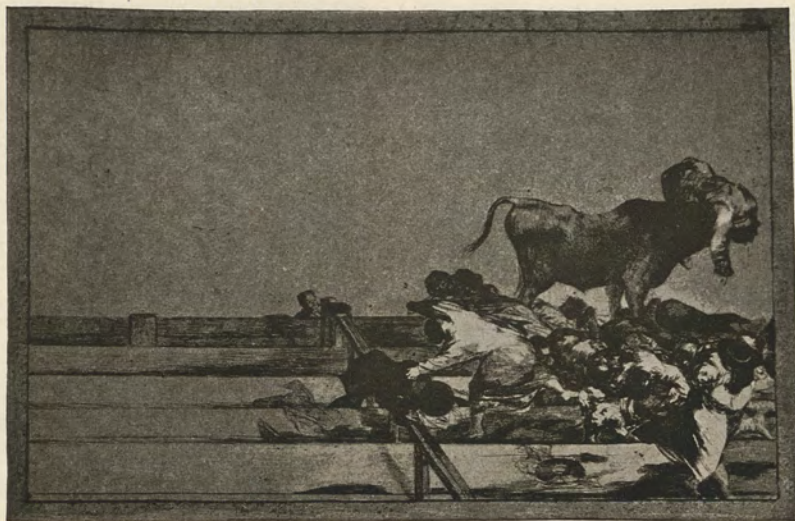
Left: THE LAST SUPPER, from "The Great Passion." Woodcut by Albrecht Dürer, German, 1471–1528. Gift of The Print Club, 1926, in memory of Ralph King. *Right:* MELANCHOLIA. Engraved by Albrecht Dürer, German, 1471–1528. Gift of Leonard C. Hanna, Jr., 1926, in memory of Ralph King.



THE ENTOMBMENT. Engraved by Andrea Mantegna, Italian, 1431-1505. The Ralph King Collection, 1924.



ADORATION OF THE KINGS. Engraved by Lucas van Leyden, Dutch, 1494-1533. The Charles W. Harkness Collection, 1923.



A PRINT FROM THE SERIES, "THE BULLFIGHTS." Etching and Aquatint by Francisco Goya, Spanish, 1746-1828. The Charles W. Harkness Collection, 1923.



THE CANAL LOCK AT DOLO. Etched by Antonio Canale (Canaletto), Italian, 1697-1768. Gift of The Print Club, 1925.

DEPARTMENT OF PRINTS AND DRAWINGS, GALLERY XI



Left: CARDINAL DE RETZ. Engraved by Robert Nanteuil, French, 1623(?)–1678. Gift of Mrs. Perry W. Harvey, 1922. *Right:* ST. CATHERINE IN THE CLOUDS. Etched by Peter Paul Rubens, Flemish, 1577–1640. The Ralph King Collection, 1923.



Left: PAINTER'S STUDIO. Etched by Adriaen van Ostade, Dutch, 1610–1685. *Right:* FANTASIES: SATYR FAMILY. Etched by Giovanni Battista Tiepolo, Italian, 1695(?)–1770. Both are gifts of Leonard C. Hanna, Jr., 1924.



Left: SUPPER AT EMMAUS. Etched by Rembrandt van Rijn, Dutch, 1606-1669. Gift of The Print Club, 1922. Right: THE GREAT JEWISH BRIDE. Etched by Rembrandt van Rijn, Dutch, 1606-1669. Bequest of Ralph King, 1926.



THE THREE CROSSES. Etched by Rembrandt van Rijn, Dutch, 1606-1669. Bequest of Ralph King, 1926.



ANNIE HADEN. Etched by James McNeil Whistler, American, 1834-1903. The Ralph King Collection, 1922.

Whistler said he would rest his reputation on this etching. The Whistler etchings and lithographs are among the most important items in the Print Collection.



SKETCH OF AN IMAGINARY ROMAN BUILDING. Drawing by Hubert Robert, French, 1733-1808. Gift of Leonard C. Hanna, Jr., 1926.



MADAME RAOUL-ROCHETTE. Drawing by J. A. Dominique Ingres, French, 1780-1867. Purchase from the J. H. Wade Fund, 1927.



LES AMATEURS DE PEINTURE. Drawing by Honoré Daumier, French, 1808-1879. The Dudley P. Allen Collection, 1927.



TERRA-COTTA HEAD OF BUDDHA. I-III Century. The Dudley P. Allen Collection, 1922.

A typical example of the hybrid art usually called "Graeco-Buddhist," which grew up in North India in the centuries which followed Alexander the Great's conquest in 326 B.C. The Hellenistic tradition in a diluted form was carried along the trade routes to China and thence to Japan by way of Korea.

In this gallery are gathered the arts of peoples who have inhabited that part of the earth's surface east of Constantinople, as far as South China, and from Constantinople through northern Africa westward to Spain. This vast territory includes Egypt since the Arab conquest, Morocco, Moorish Spain, and Sicily, as well as Turkey, Arabia, Persia, India, Tibet, Siam, and French Indo-China.



HEAD OF A KHMER DIVINITY. Possibly a posthumous royal portrait. Khmer, XI Century. The Dudley P. Allen Collection, 1923.

The Khmers built up a remarkable civilization, lasting for more than eight centuries, in the depths of the tropical jungles in what is now modern Cambodia, a part of French Indo-China. The temples and monuments left by these forgotten people are among the most extensive and impressive ruins in the world. This head comes from Angkor, the ancient capital.



PARVATI, the chief female Hindu deity. South India, XIV-XV Century. Gift of J. H. Wade, 1924.

This little bronze was made to be carried in religious processions. The proportions of the figure are based on the unit of measure, the "tala," the distance between the base of the headdress and the point of the chin.



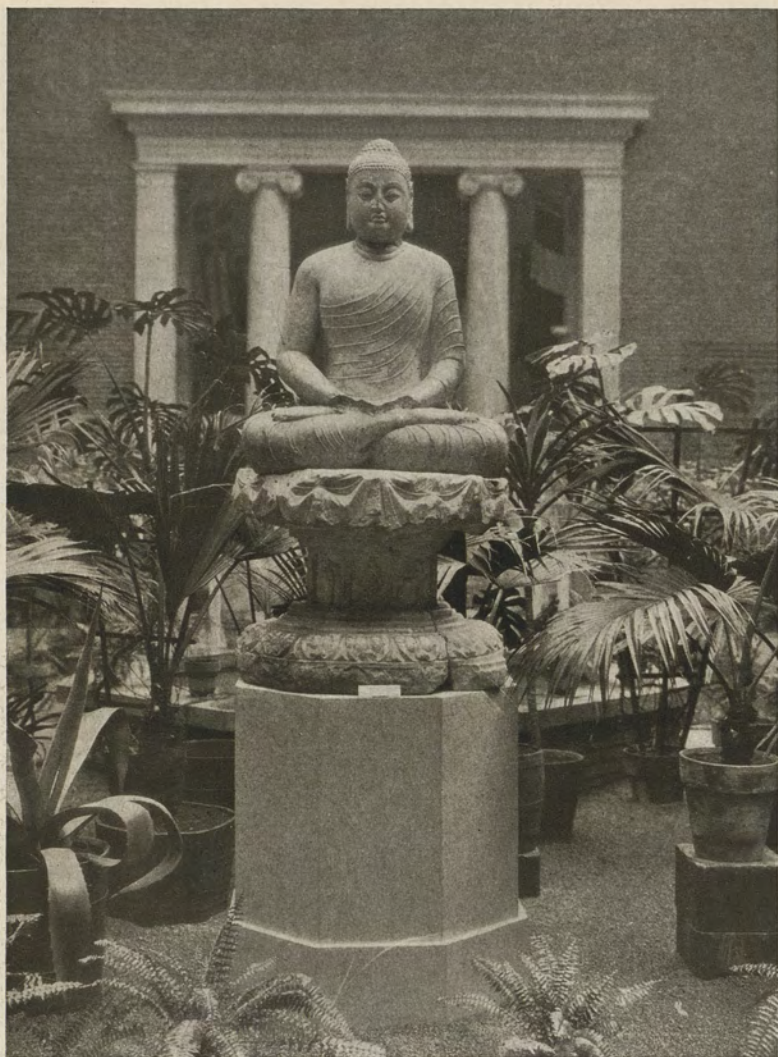
SO-CALLED POLISH RUG. Persian, first half of XVII Century. Purchase from the J. H. Wade Fund, 1927.



Left: STELE OF A BUDDHIST TRINITY. Chinese, Wei Dynasty, dated 537. The John Huntington Collection, 1924. *Right:* KWANYIN. Chinese, T'ang Dynasty, 618-907. The Ralph King Collection, 1915.



Left: POTTERY HEAD OF A LOHAN. One of the sixteen disciples of Buddha. Chinese, T'ang Dynasty, 618-907. The Worcester R. Warner Collection, 1917. *Right:* HEAD OF A BODHISATTVA. Chinese, North Wei Dynasty, 386-535. The Ralph King Collection, 1915.



MARBLE STATUE OF AMIDA. Chinese, ^{Northern Ch'i period 550-577.} Tang Dynasty, 618-907. The Worcester
 R. Warner Collection, 1915. ^{O-mi-to (Am. tabha)}

The base, which is dated 627, although contemporary, does not belong to the figure. The dignity, repose, and aloofness seen in this statue are characteristic of all Chinese sculpture.



CARVED WOODEN HEAD OF A BODHISATTVA. Chinese, Sung Dynasty, 960-1280. The Dudley P. Allen Collection, 1923.



MORTUARY POTTERY, CELADON WARE. Excavated near Songdo, the ancient capital of Korea. Korean, Koryŏ Period, 920-1392. The John L. Severance Collection, 1923.



BUDDHIST TRIPTYCH OF GILDED BRONZE. Korean, Chosŏn Period, 1393-1910. The Worcester R. Warner Collection, 1918.



GILDED LACQUER FIGURE OF YAKUSHI BUDDHA, GOD OF MEDICINE.
Japanese, Tokugawa Period, 1700-1850. The Worcester R. Warner Collection, 1915.

The annals of Chinese art go back about three thousand years. In Japan there was virtually no art prior to the introduction of Buddhism in the sixth century.

Oriental art is less obvious and less progressive, though more symbolic, than Western art.



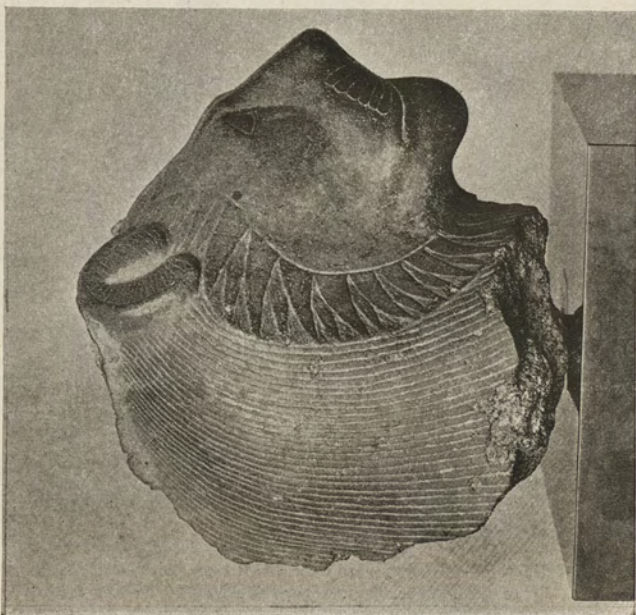
SWORD GUARD. (Tsuba) Japanese, Tokugawa Period, 1700-1850. The D. Z. Norton Collection, 1919. *Right: BRONZE MIRROR.* Japanese, Fujiwara Period, 900-1200. The D. Z. Norton Collection, 1917.



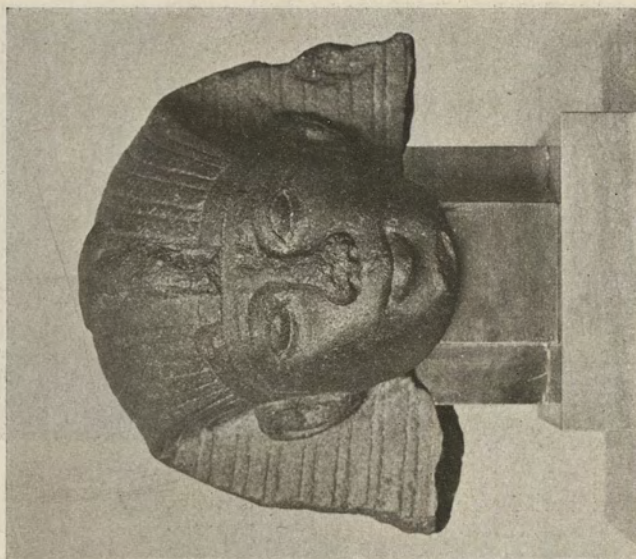
Mirrors were often buried with the dead to ward off evil spirits.



Left: A LESSON IN PENMANSHIP. Japanese wood block color print by Utamaro. Late XVIII Century. Gift of J. H. Wade, 1921. *Right: KWANNON,* bearing a lotus dais on which to receive the faithful souls. Wood and lacquer. Japanese, Kamakura Period, 1200-1400. The Ralph King Collection, 1919.



Left: LION-HEADED GODDESS, SEKHMET. *Right:* PORTRAIT HEAD OF A KING. Egyptian, XVIII Dynasty, 1380-1350 B. C. The John Huntington Collection, 1916 and 1914.



Egyptian sculpture in the round is primarily monumental. It is frequently in very hard stone, like this syenite and diorite, giving the impression of eternal duration.



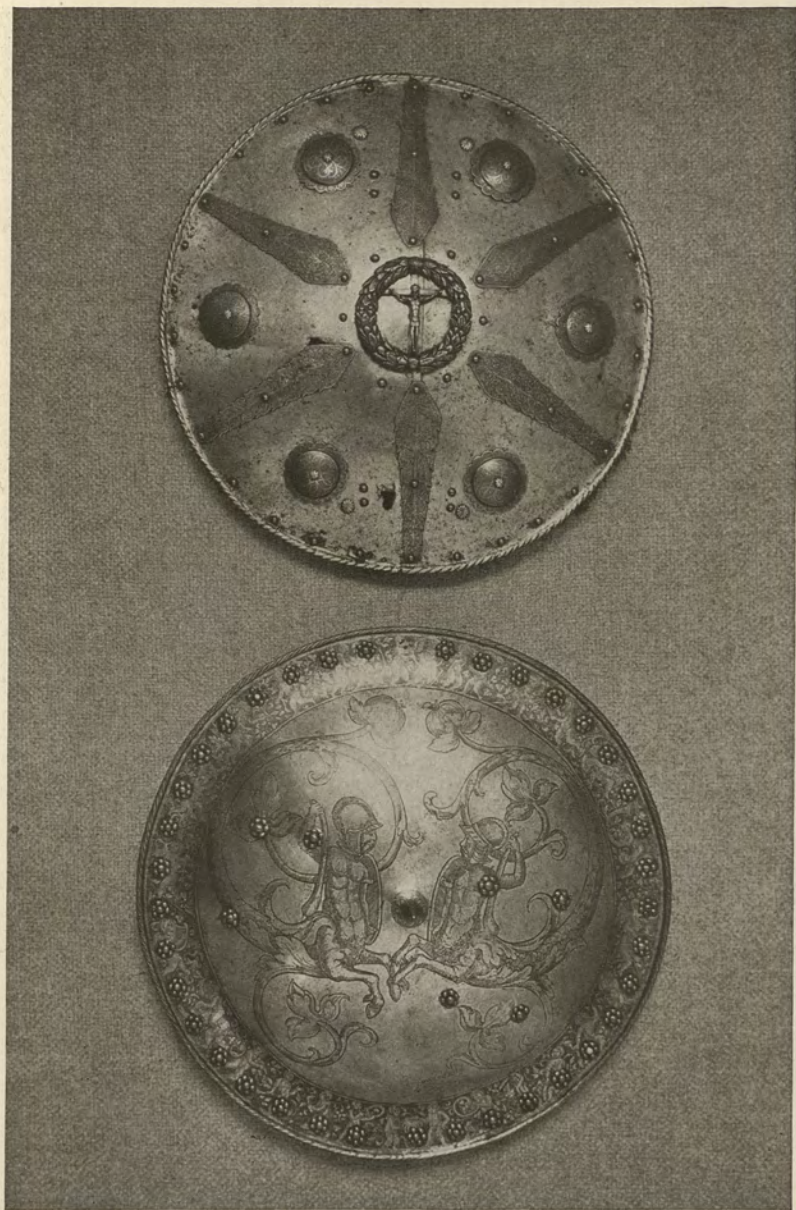
Left: A SCULPTOR'S SKETCHES. Right: PORTRAIT HEAD OF A KING.
Egyptian, XVIII Dynasty, 1580-1350 B. C. The John Huntington Collection, 1920.

Egyptian art after 3000 B. C. is not primitive but highly developed. The sculptor's sketches are as full of type character as any modern cartoon, and they reveal much knowledge and skill. The "Portrait Head of a King" shows just as high ability, used in the service of regal elegance.



DOOR OF THE SOUL, OR KA. Egyptian, XVIII Dynasty, 1580-1350 B. C. The Edward S. Harkness Collection, 1921.

While European art is based on the convention of representing only what can be seen at one time, Egyptian art is based on the convention of representing as much as possible, each part—eye, face, shoulders—in the position easiest to see. The inscription starts in the center of the lintel and reads in both directions, giving a much better balance than a European inscription, which reads from left to right.



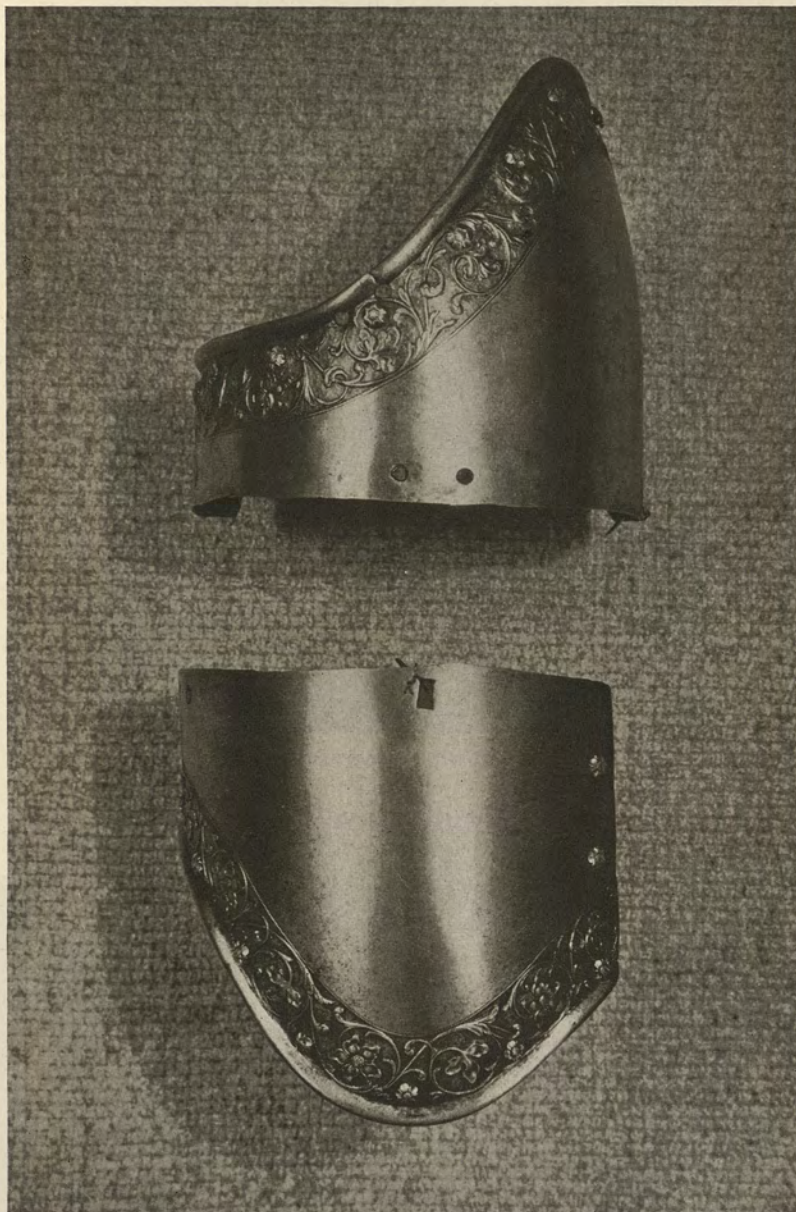
RONDACHES. Spanish and German, XVI Century. Gift of Mr. and Mrs. John L. Severance, 1916. Sizes: Diameter $22\frac{1}{8}$ inches. Diameter $23\frac{3}{8}$ inches; spike $1\frac{1}{2}$ inches.

Examples of fine workmanship in the Severance Collection of Arms and Armor.



CABASSET. Italian, late XVI Century. Gift of Mr. and Mrs. John L. Severance, 1916. Size: $9\frac{3}{4}$ x $11\frac{3}{4}$ inches.

This is a fine example of the highly enriched decoration characteristic of armor when it was made more for show than for actual use.



ESPALIER OR SHOULDER PLATES. Probably by the Milanese Armorer, Negrolì. Italian, XVI Century. Gift of Mr. and Mrs. John L. Severance, 1916. Sizes $5\frac{1}{2}$ x $5\frac{1}{2}$ inches.



ARCHAIC HEAD OF A GOAT. Greek, about 500 B. C. Gift of Leonard C. Hanna, Jr., 1926.



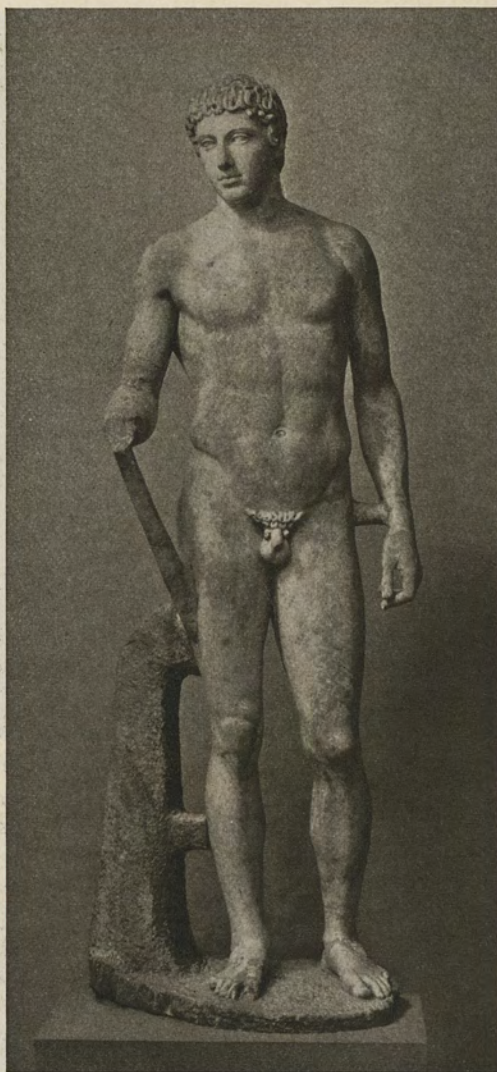
GREEK POTTERY. VIII-III Century B. C. Purchased from the J. H. Wade Fund, the A. W. Ellenberger, Sr. Endowment Fund, and the Charles W. Harkness Endowment Fund, 1926-1927.



GREEK HEAD. Type of V Century B. C. Gift of Mrs. Leonard C. Hanna, 1924.
Marked with the cool clarity of fifth century sculpture but also with a softness suggestive of a later date. A part of the nose is restored in plaster.

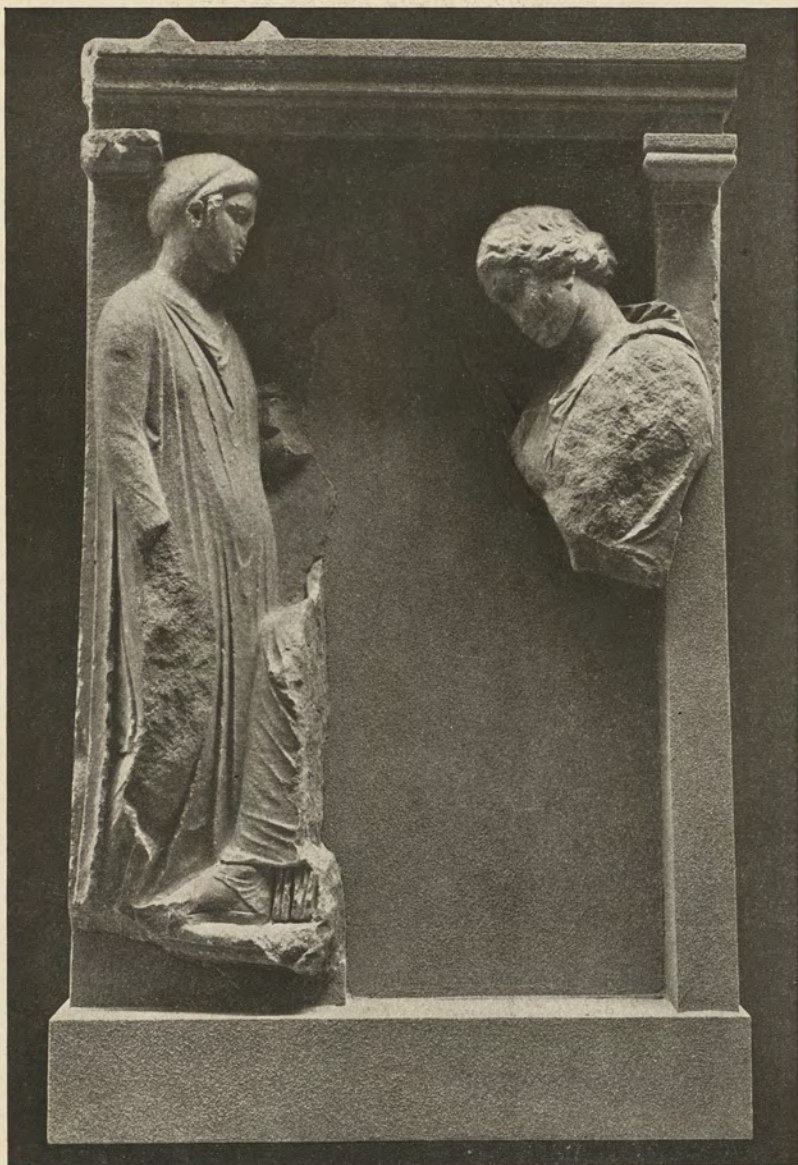


GREEK POTTERY. VII-V Century B.C. The Dudley P. Allen Collection and Gifts of J. H. Wade and Mrs. Leonard C. Hanna, 1923-1924.



ATHLETE. Greek, Type of V Century B. C. The John Huntington Collection, 1924.

An ancient marble copy made in the early years of the Roman empire after a Greek bronze statue in the style of Myron, the most famous sculptor of athletes of the fifth century B. C., popularly known through his "Discus Thrower." The supports were of course unnecessary in the original bronze. There are practically no restorations.



GREEK GRAVE RELIEF. About 400 B. C. Gift of Mrs. Leonard C. Hanna, 1924.

The grave monuments of Athens afford some of the finest expressions of Greek spirit.



TERRA-COTTA FIGURINE OF APHRODITE. Greek, III Century B. C.
The John Huntington Collection, 1927.



BRONZE STATUETTE OF APOLLO. Greek, IV Century B. C. Purchase from the J. H. Wade Fund, 1927.



ROMAN TORSO OF APOLLO. 27 B. C.—14 A. D. Gift of J. H. Wade, 1924.

Roman sculpture of the time of Augustus was more elegant than the earlier Greek sculpture, not so simple, not so profound, but lovely in line and surface.



Coptic, V-VI Century.
The John Huntington Collection, 1916.



Italian, XV Century.
The Dudley P. Allen Collection, 1918.



Persian, XVI Century.
The J. H. Wade Collection, 1924.



Persian, about 1500.
The J. H. Wade Collection, 1924.

The Textile Collection consists of an important group of pieces, representative of historic types in many periods. It may be consulted under supervision in the Textile Room on the ground floor.



THREE PIECES OF LACE. From The Ellen Garretson Wade Memorial Collection, 1923.

The Lace Collection is largely made up of the important pieces which form The Ellen Garretson Wade Memorial Collection, presented by J. H. Wade, Jr., G. Garretson Wade, and Mrs. E. B. Greene. In addition, J. H. Wade gave a large group of type pieces. Other donors have added fine examples. The upper piece is early XVIII Century, flat Venetian point; the middle flounce is of the same period, but made in Brussels; the lower one is Milanese tape lace, with scenes from the story of Joseph.

SERVICES TO THE PUBLIC

THE LIBRARY

The Library of the Museum contains books, magazines, photographs, and lantern slides dealing mainly with fine and applied art. Books are not lent, but slides and photographs may be borrowed for purposes of instruction.

THE EDUCATIONAL DEPARTMENT

The opportunities offered to the public by the Educational Department may be briefly summarized as follows:

Work With Adults—Clubs, conventions, and other adult groups may arrange for guidance in the Museum by appointment. Lectures are given Friday evening at eight-fifteen, and Sunday afternoon at four o'clock during the winter months. There are some half dozen courses given in art history and art appreciation.

Work With Children—Classes from the city schools, as from the private, parochial, and suburban schools, visit the Museum for work in connection with their studies. Besides the Museum staff, two teachers are stationed at the Museum by the Board of Education.

Drawing, modeling, and singing classes for members' children are held each Saturday morning during the school season, as are free advanced drawing classes to which children are admitted through competition.

Entertainments are held in the Lecture Hall from October to June at two o'clock each Saturday afternoon; and on Sunday afternoon at four o'clock there is a "Museum Hour" for little children and one for older boys and girls. This "Hour" is devoted to story telling or talks with lantern slides.

THE DEPARTMENT OF MUSICAL ARTS

The Department of Musical Arts is maintained by an endowment fund created in memory of P. J. McMyler by Mrs. McMyler and her daughters, Gertrude and Doris. The Museum organ was also made possible by the same generous memorial. The organ recitals are heard in the Garden Court, a delightful place for such music. In the Lecture Hall are held the other events, consisting of various forms of music, and talks about music. On Saturday mornings there are classes in appreciation

PUBLICATIONS

of music for members' children, and some of the Saturday afternoon entertainments are for children. Both in the subjects chosen and in the manner of presentation the Department has in mind not so much a series of concerts as an educational project designed to foster a love of the best in music among the people of Cleveland.

PUBLICATIONS

The first publication of the Museum was the catalogue of the Inaugural Exhibition of The Cleveland Museum of Art, printed in 1916. A few of these catalogues are still available at \$3.00 a volume. (Size: 9½ x 12½; 360 pages; 145 full page illustrations.)

The catalogue of the Severance Collection of Arms and Armor, by Helen Ives Gilchrist, a beautifully printed and illustrated book, was published by the Museum in 1924. The introduction by Bashford Dean, Curator of Armor of The Metropolitan Museum of Art, adds much to the value of the book. The edition is limited to three hundred, with a few copies only for sale at \$40.00 a volume. (Size: 9 x 12; 289 pages; 51 photogravure plates; 7 text drawings, and many armorers' marks).

"Japanese Sculpture of the Suiko Period," by Langdon Warner, is a handsomely printed volume from the Yale University Press. The present price is \$30.00, to be advanced to \$40.00 when two hundred copies shall have been sold. (Size: 13 x 16; 77 pages of text; 145 full page plates.)

At the sales desk the following publications are also sold: "The Catalogue of the Collection of Paintings Presented to The Cleveland Museum of Art by Mrs. Liberty E. Holden," an illustrated description of the Museum's collection of Italian Primitives compiled by Miss Stella Rubinstein, price, postpaid, twenty-five cents; "The Handbook of The Severance Collection of Arms and Armor," by Helen Ives Gilchrist, price, postpaid fifty cents; "The Museum Handbook," price, postpaid, fifty cents; and the *Bulletin* of The Cleveland Museum of Art, published ten times a year, price, postpaid, \$1.00 a year, single copies ten cents; "The Golden Bird and Other Stories," by Katharine Gibson; "Marionettes, Masks and Shadows," by Winifred H. Mills and Louise M. Dunn.

HISTORY AND BUILDING OF THE CLEVELAND MUSEUM OF ART

The Cleveland Museum of Art grew out of the creation of trusts by John Huntington and Horace Kelley, "for the purpose of establishing and maintaining in the City of Cleveland a gallery and museum of art for the promotion and cultivation of art in said City."

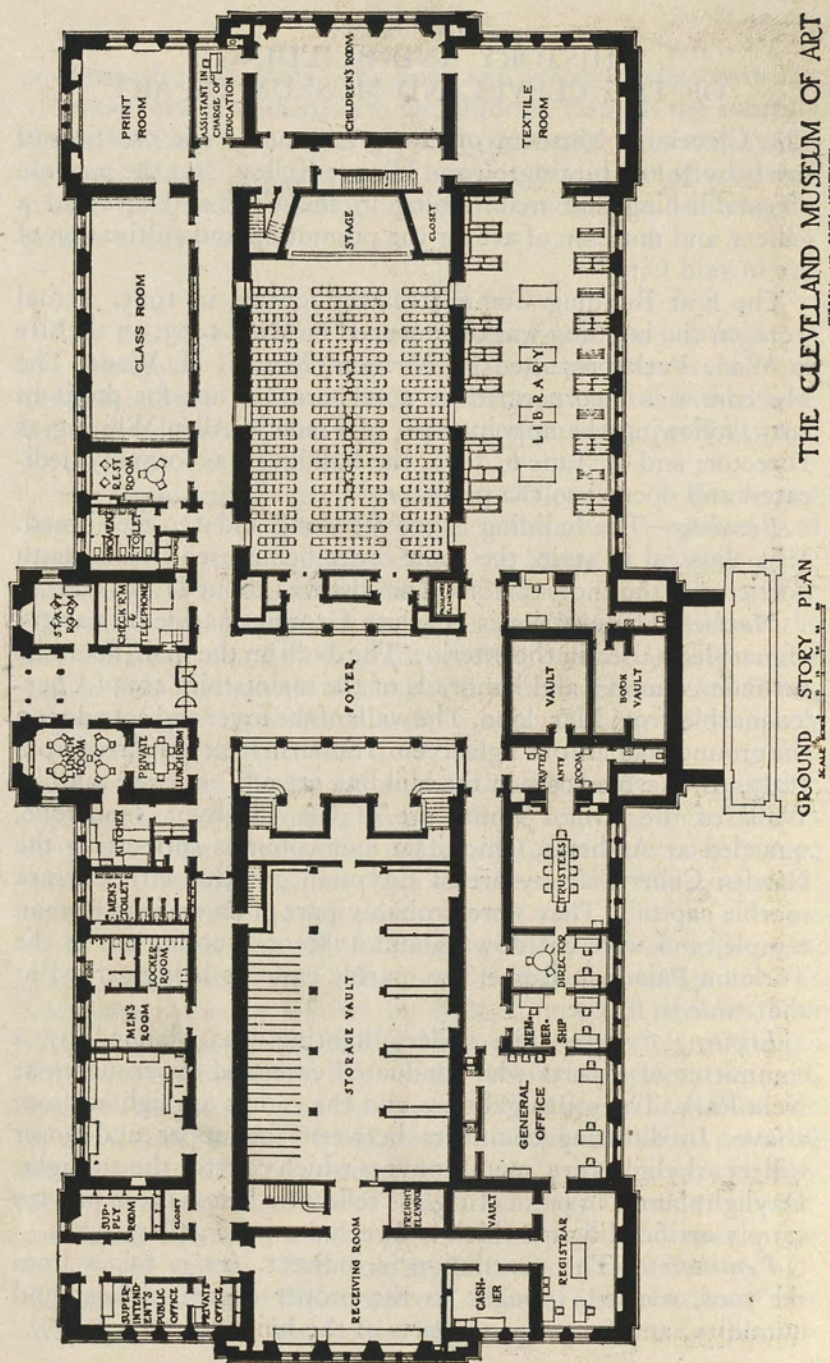
The first Building Committee was formed in 1905. Actual work on the building was commenced in May, 1913, on the site in Wade Park presented by Mr. and Mrs. J. H. Wade. The Museum was incorporated as a corporation not for profit in 1913, following the appointment of Frederic Allen Whiting as Director; and on June 6, 1916, the building was formally dedicated and opened to the public.

Building—The building is 300 feet long and 120 feet broad. It is classical in style, the Ionic order being used in the south portico and the end pavilions. The cost was about \$1,250,000.00.

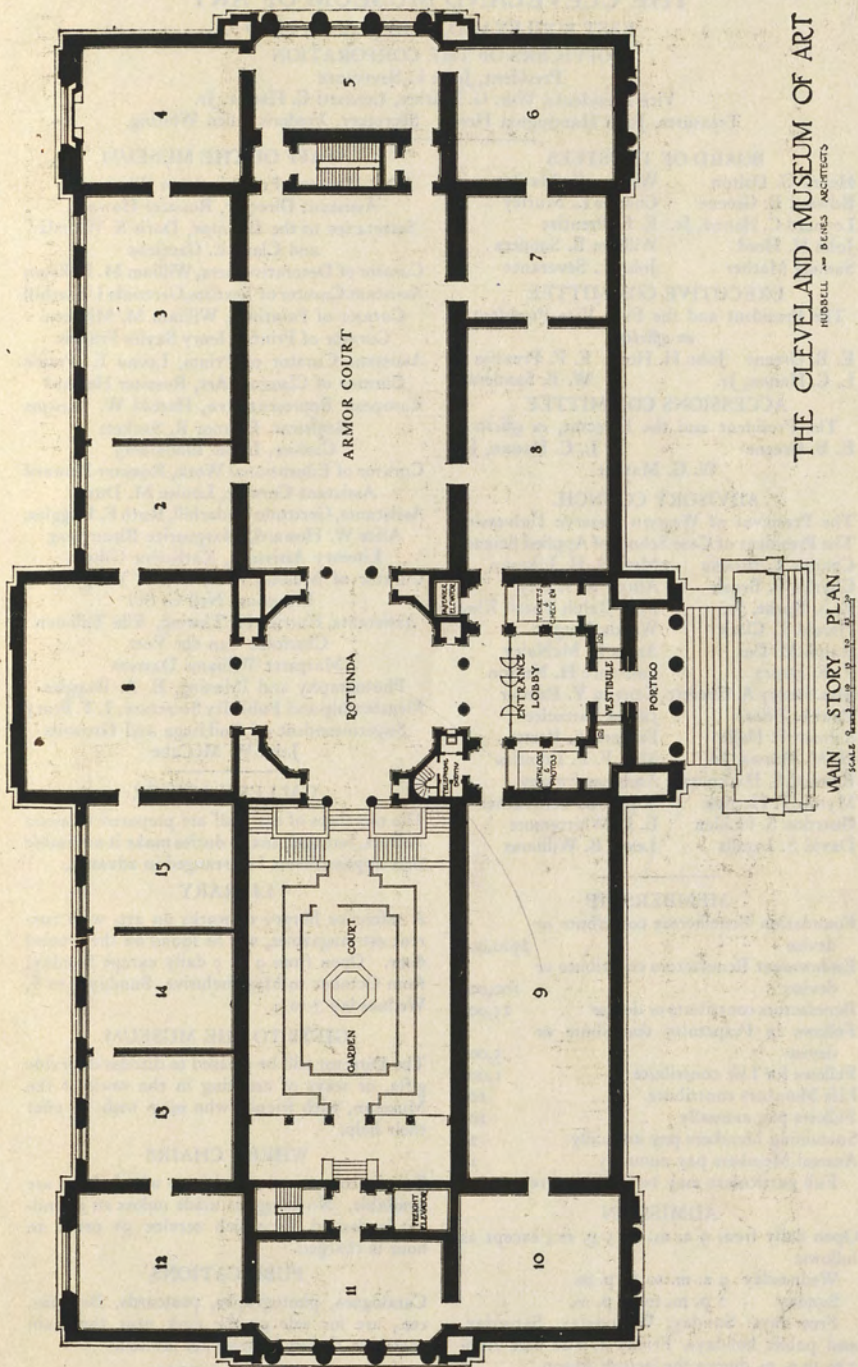
Marble—The exterior is of white Georgia marble. A variety of marbles is used in the interior. The dado on the main floor, the rotunda columns, and handrails of the main stairs are of Charlen marble, from Maryland. The walls of the foyer and corridor on the ground floor are of English vein, Italian marble, imported from Italy. All marble floors in the building are of Tennessee marble. Walls of the Armor Court are of Grey Canyon sandstone, quarried at Amherst, Ohio. The four columns supporting the Garden Court balcony are of Egyptian granite, with Carrara marble capitals. They were probably part of an ancient Roman temple, and were cut down about 1780 or 1790 for use in the Torlonia Palace in Rome, the marble capitals being carved at that time to fit them.

Lighting System—The gallery lighting was planned by a committee of experts who conducted extended experiments at Nela Park. The south galleries and the courts are lighted from above. In diffusing chambers between the upper and lower gallery skylights are metal louvres which control the sunlight. Daylight lamps in prismatic glass reflectors below these louvres supply artificial light, which is directed on the gallery walls.

Ventilation—The ventilation is indirect. Air is taken from the roof, washed, brought to the proper degree of heat and humidity, and forced to all parts of the building.



Ground Floor Plan



Exhibition Floor Plan

THE CLEVELAND MUSEUM OF ART

HUBBELL AND DENES ARCHTCTS

MAIN STORY PLAN
SCALE 1/8" = 1'-0"

THE CLEVELAND MUSEUM OF ART

EAST BOULEVARD, CLEVELAND, OHIO

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Fellows for Life contribute 1,000
Life Members contribute 100
Fellows pay annually 100
Sustaining Members pay annually 25
Annual Members pay annually 10
Full particulars may be had upon request.

ADMISSION

Open daily from 9 a. m. to 5 p. m., except as follows:

Wednesday 9 a. m. to 10 p. m.

Sunday 1 p. m. to 10 p. m.

Free days: Sunday, Wednesday, Saturday,
and public holidays. Friday is also free from
7 to 10 p. m. during the lecture season.

On other days an admission fee of 25 cents is
charged to all except members, holders of com-
plimentary tickets, and children of school age.

Closed all day on July 4, Thanksgiving Day,
and December 25

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Director, Frederic Allen Whiting
Assistant Director, Rossiter Howard
Secretaries to the Director, Doris S. Whitslar
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Assistant Curator of Textiles, Gertrude Underhill
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Charlotte Van der Veer
Margaret Williams Dawson
Photography and Printing, E. A. Ruggles
Membership and Publicity Secretary, I. T. Frary
Superintendent of Buildings and Grounds
John W. McCabe

GALLERY ADVICE

The members of the staff are prepared to assist
visitors, but their many duties make it advisable
that appointments be arranged in advance.

LIBRARY

A reference library of works on art, with cur-
rent art magazines, will be found on the ground
floor. Open from 9 to 5 daily except Sunday;
from October to May inclusive, Sunday 3 to 6,
Wednesday 7 to 9.

GIFTS TO THE MUSEUM

The Director will be pleased to discuss desirable
gifts, or ways of assisting in the work of the
Museum, with friends who may wish to offer
their help.

WHEEL CHAIRS

For the convenience of visitors wheel chairs are
available. No charge is made unless an attend-
ant is desired, for which service 50 cents an
hour is charged.

PUBLICATIONS

Catalogues, photographs, postcards, *Bulletins*,
etc., are for sale at the desk near the main
entrance. Orders by mail are invited.

LUNCH ROOM

The Lunch Room at the ground floor entrance
is open to the public from 12 m. to 5 p. m.
Dinner served Friday from 6 to 7 p. m. during
the lecture season.

CLEVELAND MUSEUM OF ART



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